

# Formal Functions in Menuets by Mozart, Part 2: Sonatas and Chamber Music

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## Abstract:

Continuation of a study of formal functions (after Caplin) in named menuets by Mozart. A table of data and comprehensive musical examples cover the trios, string quartets, string quintets, quartets and quintets with other instrumentation, piano sonatas, and violin sonatas.

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## Introduction

The [table](#) in Part I below covers first-strain themes in solo, duo, and chamber works. Only movements labeled with one or another variant of “menuet” are included, though it is obvious that the menuet style is the basis of quite a few movements without the title.<sup>1</sup> For more information on goals, method, and some terminology, see the introduction to my first essay on this topic: [Formal Functions in Menuets by Mozart, Part I: Orchestral Works and Independent Sets](#).

The score sources for the examples are eclectic; almost all were downloaded from IMSLP. Where keyboard versions of chamber works were available, I used them; these are primarily nineteenth-century French editions of the later string quartets and quintets. I apologize for the heterogeneous character of the examples—as I just noted above, I used the sources I could (figuratively) lay hands on easily. None will look anything like so elegant as those in William Caplin’s two books, as for instance this, the first part of his Example 1.3 (Mozart, K. 525, III):<sup>2</sup>

antecedent

b.i.

c.i.

Andante

*p*

C: I *ped.* (V<sup>7</sup>) I (IV) I V<sup>6</sup>/<sub>5</sub> I V(<sup>6</sup>/<sub>4</sub> <sup>5</sup>/<sub>3</sub>)

HC

<sup>1</sup> I use “menuet,” incidentally, rather than Italian “minuetto” or “menuetto”—regardless of the version Mozart applied—out of respect for the dance’s country of origin. Throughout the eighteenth century, the menuet was understood to be a French dance, no matter the new contexts into which it might be inserted.

<sup>2</sup> Text in these two paragraphs is repeated from the introduction to my first essay. The example is from William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. Oxford University Press, 1998. Caplin’s more recent book is *Analyzing Classical Form: An Approach for the Classroom*. Oxford University Press, 2014.

Nevertheless, my goal remains the same: to provide an adequate reproduction of the musical contents so that a fair judgment can be made about formal functions and supporting harmony. Unlike Caplin, however, I do rely on the reader to supply the details: I normally give only the theme label (period, sentence, 14-bar galant theme, etc.).

The principal results from the work with Mozart's menuets are:

- (1) A firm discrediting of an older historical narrative according to which composers in the Classical period (galant era) used period themes but, beginning with Beethoven, turned toward sentences instead. As I observed in a note in the *Formal Functions, Part I* essay, the gavotte almost universally used period themes; along with a simple (danceable) form of the gigue, it was the basis of the contredanse and a predictable form that was very important to music-making of all kinds throughout the eighteenth century. On the other hand, the menuet seems never to have settled on any one design.
- (2) The perhaps surprising prevalence of one of the designs William Caplin calls "hybrids": the antecedent + continuation model. This is in fact so important in the menuet repertoire, especially (but by no means only) after 1750, that I have named it the "galant theme."
- (3) The relatively small but still significant number of presentation + consequent themes. Caplin rejects these as too rare to worry about, but it is clear that Mozart wrote them, despite their obvious disadvantage that the basic idea appears three times in a row. Informally I refer to this as the "6 + 2" model.
- (4) The inability of the available theme categories to account for some features of an 8-bar theme's second phrase. Specifically, "continuation" is too broad to account for the difference between "development" (as in fragmentation or sequence) and "continuing melody" (as in a new basic idea). The importance to the galant aesthetic of contrast combined with melodic continuity and melodic variety is amply demonstrated by the number of times Mozart writes a new two-bar idea in bars 5-6 of an 8-bar theme—and, radically, the instances in which he writes *four* distinct two-bar ideas, even emphasizing melodic qualities in the formula cadence region of bars 7-8.
- (5) The remarkable variety in the menuets. Mozart wrote many of these dances, early to late in his life, for instrumentation from solo keyboard to large orchestra, for clearly defined social dance purposes to large concert pieces. Indeed, by restricting myself to pieces he titled as menuets, I have only scratched the surface of his creative exploitation of this dance/topic/style. It should



therefore not be surprising that every possible way of combining two-bar units appears somewhere in this repertory, as do a variety of ways to expand the basic 8-bar unit to 10, 12, 14, and larger themes and form sections.

Here are running totals for the orchestral pieces, independent sets, chamber music, and sonatas (from the table in Part I below and from the *Formal Functions, Part I* essay).

From these it can be seen, to (1) above, that the period does have the largest number of entries, but *just barely*: 25% of the total, where the sentence has 21% and the galant theme has 23%. To (2) above, these percentages certainly confirm that the galant theme is on par with the period and sentence. To (3), the presentation + consequent theme has 8% of the total—not large, but not negligible, either. Point (4) can't be addressed by the table, but (5) is confirmed, as no single type, small or large, predominates: Mozart seems to have “tried everything.”

K #	Type	#	Year	Theme in the first strain						
				Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16 bar theme
Through K. 174 (chamber music; sonatas)				4	8	7	3	5	6	3
Through K. 185 (orchestral; sets)				21	32	34	17	11	6	0
Through K. 185 (all)				<b>25</b>	<b>40</b>	<b>41</b>	<b>20</b>	<b>16</b>	<b>12</b>	<b>3</b>
Totals; n = 324* (orchestral; sets)				86	74	75	30	27	21	11
Totals; n = 67** (chamber music; sonatas)				11	8	15	3	11	9	10
Totals; n = 391*** (all)				<b>97</b>	<b>82</b>	<b>90</b>	<b>33</b>	<b>38</b>	<b>30</b>	<b>21</b>

\* The dances not included in these tallies (see the table legend) add 16 more, or n = 340 for the entire data set.

\*\* The dances not included in these tallies (see the table legend) add 19 more, or n = 86 for the entire data set.

\*\*\* The dances not included in these tallies (see the table legend) add 35 more, or n = 426 for the entire data set.

## Part I: Table of Themes in the First Strains of Chamber Music and Solo and Duo Sonatas

### Legend:

Type: only compositions with named menuets are included. Compositions now considered to be doubtful or spurious are not included.

Period, sentence, galant, and pres-cons are 8-bar themes.

Galant = Caplin's antecedent + continuation.

Pres-cons = presentation + consequent.

10, 12, or 14-bar galant = Caplin's antecedent + continuation enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4).

Periods of these lengths are also included and named in this column, but they do not figure in the tallies for the running totals.

10, 12, or 14-bar sentence = sentence enlarged with any arrangement of internal elements (e.g. 4 + 6, 6 + 6, 4 + 4 + 4). Presentation + consequent themes of these lengths are also included and named in this column; they do not figure in the tallies for the running totals.

16-bar theme = 16-bar periods and sentences without distinction. Themes or sections of greater length (17+ bars) are included and named in this column; they do not figure in the tallies for the running totals.

Running totals are given in rows after K. 174 (where n = 36) and of course at the end, where n = 67. The menuets not included in these tallies (see above) add 19 more, so that n = 86 for the entire data set.

K #	Type	Year	Theme in the first strain						
			Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16-bar theme
7	Violin Sonata in D	1763-64		1			1		
8	Violin Sonata in Bb	1764			2				
9	Violin Sonata in G	1764		1					1
10	Violin Sonata in Bb	1764			1		1		
11	Violin Sonata in G	1764							20-bar theme
13	Violin Sonata in F	1764				2			

K #	Type	Year	Theme in the first strain						
			Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16-bar theme
14	Violin Sonata in C	1764	1	1					
19d	Kybd. Sonata 4 hds in C	1765?			1		1		
29	Violin Sonata in D	1766			1		1		
30	Violin Sonata in F	1766	1						
31	Violin Sonata in Bb	1766			1				
80/73f	String 4t n1 in G	1770-73		1	1				
156/134b	String 4t n3 in G	1772						2	
158	String 4t n5 in F	1772-73							1; 20-bar section
168	String 4t n8 in F	1773	1	1					
169	String 4t n9 in A	1773	1						1
170	String 4t n10 in C	1773		1				1	
171	String 4t n11 in Eb	1773		1				1	
172	String 4t n12 in Bb	1773		1				1	
173	String 4t n13 in D minor	1773					1	1	
174	String 5t n1 in Bb	1773				1			20-bar theme

K #	Type	Year	Theme in the first strain						
			Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16-bar theme
Running total through K. 174			4	8	7	3	5	6	3
254	Trio in Bb (with piano)	1776			1				
266	Trio in Bb (strings)	1777			1				1
282/189g	Kybd. Sonata n4 in Eb	1775						1	1
298	Flute Quartet	1786?	2						
303/293c	Violin Sonata in C	1778						1	
304/300c	Violin Sonata in E minor	1778							1
331/300i	Kybd. Sonata n11 in A	1783							1; 18-bar theme
377/374e	Violin Sonata in F	1781	1						
387	String 4t n14 in G	1782							25 bars; 40 bars
406/516b	String 5t n2 in C minor	1787?						1	1
421/417b	String 4t n15 in D minor	1783			1		1		
428/421b	String 4t n16 in Eb	1783					1		26 bars
458	String 4t n17 in Bb	1784			1		1		

K #	Type	Year	Theme in the first strain						
			Period	Sentence	Galant	Pres-cons	10, 12, or 14-bar galant	10, 12, or 14-bar sentence	16-bar theme
464	String 4t n18 in A	1785	1						28 bars
465	String 4t n19 in C	1785							1; 20 bars
498	Trio in Eb (with clarinet)	1786					12-bar period		21 bars
499	String 4t n20 in D	1786	1		1				
515	String 5t n3 in C	1787	1						24 bars
516	String 5t n4 in G minor	1787					1		20 bars
575	String 4t n21 in D	1789					12-bar period		30 bars
581	Clarinet 5t	1789			1		12-bar period		1
589	String 4t n22 in Bb	1790	1						22 bars
590	String 4t n23 in F	1790					10-bar period; 14-bar period		
593	String 5t n5 in D	1790			1		1		
614	String 5t n6 in Eb	1791			1		1		
Totals; n = 67** -----			<b>11</b>	<b>8</b>	<b>15</b>	<b>3</b>	<b>11</b>	<b>9</b>	<b>10</b>

\*\* The dances not included in these tallies (see the table Legend) add 19 more, or n = 86 for the entire data set.

## Part 2: Musical examples with annotation

### K. 7, Violin Sonata in D (1763-64)

This theme is on the cusp between the galant theme and the period. If one emphasizes the melodic features, then bar 5 could be heard as initiating a consequent phrase. Here is an instance, though, where I think harmony does have a role: the articulation of the PAC in bar 4 combined with the instability of the vi6 in bar 5 sufficiently undermines a recapitulatory quality in the keyboard's trilled half note. The expansion in bars 7-8 is a simple echo figure..

**Menuetto primo.**      10-bar galant theme, as 4 + 6

The musical score is presented in two systems. The first system contains the first 10 bars of the theme. The notation includes a treble staff with a key signature of two sharps (D major) and a 3/4 time signature. The bass staff features a trill in bar 4 and a trilled half note in bar 5. The second system continues the theme, with an annotation '(expansion by repetition)' spanning bars 7-8. The score concludes with a double bar line and repeat dots.

**Menuetto secondo. sentence**

legato

K. 8, Violin Sonata in Bb (1764)

The galant theme is nicely represented by both menuet and trio first strains in this sonata.

**Menuetto primo. galant theme**

galant theme

**Menuetto secondo.**      galant theme

Musical score for Menuetto secondo, galant theme. The score is in 3/4 time, key of B-flat major (three flats). It features a treble and bass staff. The melody in the treble staff is characterized by a galant style, with a simple, elegant line. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a repeat sign.

**K. 9, Violin Sonata in G (1764)**

**Menuetto primo.**      16-bar period, with sentence as antecedent

Musical score for Menuetto primo, 16-bar period, with sentence as antecedent. The score is in 3/4 time, key of G major (one sharp). It features a treble and bass staff. The melody in the treble staff is characterized by a 16-bar period structure, with a sentence as antecedent. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a repeat sign.



First system of a musical score in G major (one sharp). The top staff (treble clef) contains measures 1-4, ending with a double bar line. The middle staff (treble clef) contains measures 1-4, with trills marked 'tr.' in measures 2 and 4. The bottom staff (bass clef) contains measures 1-4, featuring a continuous eighth-note pattern in the first two measures.

**Menuetto secondo.**      sentence

Second system of the musical score, labeled 'Menuetto secondo. sentence'. It consists of two systems of three staves each. The first system (measures 1-4) features a treble staff with a whole note, a middle staff with eighth-note triplets, and a bass staff with eighth-note triplets. The second system (measures 5-8) continues the triplet patterns in the middle and bass staves. The third system (measures 9-12) shows a more complex melodic line in the middle staff and a supporting bass line. The score concludes with a double bar line in the final measure.

K. 10, Violin Sonata in Bb (1764)

**MENUETTO PRIMO.** galant theme

Violin part: 16 measures, 3/4 time, B-flat major. The melody features a galant theme with trills and triplet figures.

Piano part: 16 measures, 3/4 time, B-flat major. The accompaniment begins with a forte (*f*) dynamic and includes triplet figures.

**MENUETTO SECONDO.** 10-bar galant theme, as 4 + 6

Violin part: 16 measures, 3/4 time, B-flat major. The melody features a 10-bar galant theme, marked as 4 + 6 measures.

Piano part: 16 measures, 3/4 time, B-flat major. The accompaniment begins with a piano (*p*) dynamic and includes a 10-bar galant theme, marked as 4 + 6 measures.

K. II, Violin Sonata in G (1764)

**MENUETTO.** 20-bar 2-part theme as 8 + 12 The first part is a sentence.

Here is an excellent example of expansion of a small model, as seen in pedagogical texts in the latter half of the eighteenth century (Daube, Riepel, Koch). At the right is a “textbook” sentence that can easily be heard at the base of

**8-bar model with modulation**

(=1-6, 19-20)

Mozart's 20-bar form section. Note that the 12 bars of the second unit can also be heard as expanding a sentence (see below).

To the figure at the bottom of the page: Begin with the basic idea—at (a). The simplest possible way to continue is to repeat it literally, as at (b). To this beginning gambit Mozart adds a bit of contrapuntal play, as at (c) (not bad for an eight-year old). The resulting presentation phrase is then complemented by a continuation that fragments the head motive—circled notes at (a) and (d)—and adds a formula half cadence. A repeat sign could have been placed here, but Mozart continues the section by starting over with the presentation phrase transposed to III.

**sentence** (=9-14, 19-20)

(a)

(b) (repeat)

(c) (add imitation)

(d) fragmentation + cadence formula

(e) start over in III

Etc.-----

K. 13, Violin Sonata in F (1764)

**MENUETTO PRIMO.** presentation + consequent

Musical score for Menuetto Primo, K. 13, Violin Sonata in F (1764). The score is in 3/4 time, F major, and consists of 16 measures. It features a piano (p) dynamic marking in the first measure of the violin part. The violin part has a melodic line with eighth and sixteenth notes, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

**MENUETTO SECONDO.** presentation + consequent

Musical score for Menuetto Secondo, K. 13, Violin Sonata in F (1764). The score is in 3/4 time, F major, and consists of 16 measures. It features a piano (p) dynamic marking in the first measure of the violin part. The violin part has a melodic line with eighth and sixteenth notes, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

K. 14, Violin Sonata in C (1764)

Menuetto primo. period

legato

Menuetto secondo en Carillon. sentence

p

K. 19d, Kybd. Sonata 4 hds in C (1765?)

MENUETTO 11-bar galant theme, as 4 + 7 continuation

The musical score is written for piano (piano) and consists of two systems. The first system shows the 11-bar galant theme, which is divided into a 4-measure phrase and a 7-measure phrase. The second system shows the continuation of the theme, featuring a trill (tr) in the final measure. The score is written for piano (piano) and includes a bass line with a '4' indicating a four-measure phrase.

galant theme

Trio antecedent

The first system of the minuet is labeled "galant theme" and "Trio antecedent". It is written in 3/4 time with a key signature of one flat. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with a repeat sign.

continuation

The second system of the minuet is labeled "continuation". It continues the melody and accompaniment from the first system. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The system concludes with a repeat sign.



K. 29, Violin Sonata in D (1766)

I have analyzed this as antecedent + (presentation + consequent), which could make the whole a 12-bar galant theme, but it might be simpler to read bars 5-10 as the expansion of a single two-bar idea. In that case, the whole could be “reduced” to an 8-bar galant theme, as 1-5, 10-12.

**Menuetto. 12-bar theme as antecedent phrase + (presentation + consequent)**

The musical score is for a Minuet in D major, K. 29, from the Violin Sonata. It is in 3/4 time and consists of 12 bars. The score is written for violin and piano. The first system contains bars 1-6, and the second system contains bars 7-12. The notation includes a violin part and a piano accompaniment with treble and bass staves. Bar lines are present at the end of every bar. A repeat sign is at the end of bar 12. A trill (tr) is marked in bar 11 of the piano part.

**Trio. galant theme**



**K. 30, Violin Sonata in F (1766)**

Bars 3-4 might also be heard as an ornamented version of bars 1-2, in which case the theme would be presentation + consequent. I chose the period based on a preference I hold for the effect of small changes within the very restricted confines of small dance movements (and in themes for rondos). In this case, the amount of added ornamentation combined with the firm HC articulation tilts—in my hearing—toward contrast rather than variation.

**Rondo.**  
**Tempo di Menuetto. period**



K. 31, Violin Sonata in Bb (1766)

**Tempo Menuetto moderato.**      **galant theme**

The musical score for K. 31, Violin Sonata in Bb (1766) is presented in two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'Tempo Menuetto moderato.' and the theme is labeled 'galant theme'. The Violin part begins with a series of eighth and sixteenth notes, while the Piano part features a series of eighth notes and rests. The score ends with a double bar line and repeat dots.

K. 80/73f, String 4t nr in G (1770-73)

**MENUETTO.**      **galant theme**

The musical score for K. 80/73f, String 4t nr in G (1770-73) is presented in two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The key signature is G major (one sharp), and the time signature is 3/4. The tempo is marked 'MENUETTO.' and the theme is labeled 'galant theme'. The Violin part begins with a series of eighth and sixteenth notes, while the Piano part features a series of eighth notes and rests. The score ends with a double bar line and repeat dots.

**Trio.** sentence

The musical score for 'The Song of the Lark' is presented in a four-staff format. The top staff is for the vocal line, featuring a treble clef and a 3/4 time signature. The vocal melody is written in a simple, folk-like style, with notes often beamed together. The second staff is for the piano accompaniment, also in treble clef and 3/4 time, providing a harmonic support to the vocal line. The third and fourth staves are for the piano accompaniment in bass clef, 3/4 time, with the third staff likely representing the right hand and the fourth the left hand. The score is marked with a piano (p) dynamic. The music is in a key of G major, indicated by one sharp (F#). The piece concludes with a double bar line and repeat dots.

K. 156/I34b, String 4t n3 in G (I772)

**Tempo di Menuetto.** 14-bar sentence as 8 + 6



The trio makes use of a simple expansion of the continuation phrase by two bars (7-8).



## K. 158, String 4t n5 in F (1772-73)

I probably should have called the first strain in the Violin Sonata, K. 11 menuet a “section” rather than a “20-bar theme.” Like the first strain for K. 158 below, it consisted of two distinct units, but the second was the first transposed, which fact led me to think of them together. The present case is easier to resolve. A fairly straightforward expanded galant theme is followed by an entirely new and complete theme (a sentence). We’ll see more of these multi-theme sections later on, especially in the later quartets and quintets. This chaining of themes, rather than alternation of theme and sequence (or tight-knit and loose-knit elements, in Caplin’s terms) is far more common in Mozart than is generally credited.

## Tempo di Minuetto. 20-bar section as 13 + (overlap) 8

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one flat (F major/D minor) and the time signature is 3/4.

- System 1:** The first staff (treble clef) contains the melody. It begins with a *p* (piano) dynamic. The first 13 bars are labeled "galant theme" and include trills (*tr.*). The next 8 bars are labeled "expansion?" and "continuation". The section ends with a *f* (forte) dynamic and a *p* (piano) dynamic.
- System 2:** The second staff (treble clef) contains the melody. It begins with a *f* (forte) dynamic. The first 13 bars are labeled "sentence". The section ends with a *f* (forte) dynamic.
- System 3:** The third staff (bass clef) contains the bass line. It begins with a *p* (piano) dynamic. The first 13 bars are labeled "sentence". The section ends with a *f* (forte) dynamic.

Here in the trio I see that I have miscounted; the "10" should be "11" to reach the end of the HC in C minor. And it would seem better to make the "6" into "5" so that the 16th note flourish is a connector, rather than part of the final phrase, which btw is both a coda and a turn to the "correct" ending on C, rather than its dominant.

This could have been a simple 8-bar sentence had Mozart written an arrival on C major (HC in F minor) in bar 8.

**16-bar as 10 + 6**

The musical score is presented in two systems. The first system consists of 10 bars, and the second system consists of 6 bars, totaling 16 bars. The notation is in 3/4 time and C minor (three flats). The upper staves (treble clef) contain the primary melody, while the lower staves (bass clef) provide harmonic support. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line at the end of the 16th bar.



K. 168, String 4t n8 in F (1773)

**MENUETTO.** period

musical score for the first section (Menuetto) of K. 168, String 4t n8 in F (1773). The score is in 3/4 time and features four staves. The first staff (treble clef) begins with a forte (f) dynamic. The second staff (treble clef) also begins with a forte (f) dynamic. The third staff (bass clef) begins with a forte (f) dynamic. The fourth staff (bass clef) begins with a forte (f) dynamic. The piece concludes with a double bar line and repeat dots.

**Trio.** sentence

musical score for the second section (Trio) of K. 168, String 4t n8 in F (1773). The score is in 3/4 time and features four staves. The first staff (treble clef) begins with a piano (p) dynamic. The second staff (treble clef) begins with a piano (p) dynamic. The third staff (bass clef) begins with a piano (p) dynamic. The fourth staff (bass clef) begins with a piano (p) dynamic. The piece concludes with a double bar line and repeat dots.



K. 169, String 4t n9 in A (1773)

**MENUETTO. 16-bar sentence**

Violin I, Violin II, Viola, Cello/Double Bass

Violin I, Violin II, Viola, Cello/Double Bass

**Trio. period**

Violin I, Violin II, Viola, Cello/Double Bass

K. 170, String 4t nio in C (1773)

**MENUETTO.** 12-bar sentence as 4 + 4 + 4

The musical score for the Menuetto in C, K. 170, is presented in a four-staff format (treble and bass clefs for two parts each). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three sections: 'presentation 1' (bars 1-4), 'presentation 2' (bars 5-8), and 'continuation' (bars 9-12). The first section begins with a forte (f) dynamic. The second section features a trill (tr) in the first staff. The third section is marked with a fortissimo (fp) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

**Trio.** sentence

The musical score for the Trio section of the Menuetto in C, K. 170, is presented in a four-staff format. The key signature changes to two flats (B-flat and E-flat), and the time signature remains 3/4. The score is divided into two sections: 'sentence' (bars 1-4) and 'continuation' (bars 5-8). The first section begins with a piano (p) dynamic. The second section features a trill (tr) in the first staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

## K. 171, String 4t nII in Eb (1773)

Two points of interest about the menuet. The sentence is 5 + 5, where the first phrase might have been 4 + 1, but the second is definitely 5. Note also that the second phrase does not develop material of the first; indeed, the material is completely different and so the term “continuation”—if we take its best form as the “textbook” continuation of Beethoven Op. 2n1—is not really appropriate. “Contrasting phrase” would be better.<sup>3</sup>

**MENUETTO.** 10-bar sentence

**Trio.** sentence

<sup>3</sup> I discuss several examples of galant themes with contrasting phrases in the introduction to the *Form Functions Part I* essay.

K. 172, String 4t n12 in Bb (1773)

**MENUETTO.** 14-bar sentence as 6 + 8

**presentation** (expansion) **continuation**

**(expansion)** **(expansion)**

**Trio.** sentence

K. 173, String 4t n13  
in D minor (1773)

I have labeled this with three phrase units, but the basic design is clearly a 10-bar galant theme, where what I have called “antecedent 2” is a contrasting insertion. (I have surrounded it with a box to make that even plainer.) The continuation is still another contrasting phrase, with entirely new melodic material. It’s six bars rather than four, due to an atypical harmonic deceleration: the ECP (Caplin’s “extended cadential progression”)—note the bass C<sub>3</sub>-D<sub>3</sub>-E<sub>3</sub>-A<sub>3</sub>, or A minor: ^3-^4-^5-^1—is four bars, but could easily have been two.

**MENUETTO.** 14-bar galant theme as 4 + 4 + 6

The musical score is for a Minuet in D minor, K. 173, for String Quartet. It is in 3/4 time and consists of 14 bars. The score is divided into three phrase units: 'antecedent 1' (4 bars), 'antecedent 2' (4 bars, boxed), and 'continuation' (6 bars). The first two antecedents are marked with 'f' (forte) and 'p' (piano) dynamics. The continuation is marked with 'f' (forte). The score is written for four staves (treble and bass clefs for two parts each).

**Trio. 10-bar sentence**



K. 174, String Quintet in Bb (1773)

**Menuetto ma allegretto. presentation + consequent**



Whether this is a 16-bar theme (a sentence where the second 8-bar unit contrasts with the first) plus a codetta or a two part form section (two periods and a codetta) is moot—as it was in the Violin Sonata, K. 11. I am inclined to favor the latter, as marked, because of the sharp difference in material between the two periods.

**Trio. 20-bar section**

**8-bar period**

**8-bar period**

**extension/codetta**



K. 254, Trio in Bb (1776)

**RONDO:** galant theme  
Tempo di Menuetto.

Tempo di Menuetto.

K. 266, Trio in Bb (1777)

**MENUETTO.** 16-bar sentence? with sentence as presentation element  
Allegretto.



**Trio. galant theme**

12-measure musical score for Trio. galant theme, featuring piano (p) and forte (f) dynamics.

K. 282/189g, Kybd. Sonata n4 in Eb (1775)

**MENUETTO I. 12-bar sentence**

continuation

12-measure musical score for MENUETTO I. 12-bar sentence, featuring piano (p) and forte (f) dynamics.

extension/codetta

8-measure musical score for extension/codetta, featuring piano (p) and forte (f) dynamics.

16-bar sentence, each 8-bar unit also a sentence

**MENUETTO II. sentence 1**

The musical score for Menuetto II, sentence 1, is presented in four systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system (bars 1-8) begins with a repeat sign and a piano (*p*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. Dynamics shift to forte (*f*) and piano (*p*) within the system. The second system (bars 9-16) continues the melody with triplets and concludes with a piano (*p*) dynamic. The third system (bars 17-24) features a 'continuation' of the melodic line with alternating forte (*f*) and piano (*p*) dynamics. The fourth system (bars 25-32) concludes the piece with a final melodic flourish in the right hand and a supporting bass line in the left hand, ending with a repeat sign. The word 'legato' is written below the first system, and 'sentence 2' is written above the second system.

K. 298, Flute  
Quartet

**MENUETTO.** period

Musical score for the Menuetto section of K. 298, Flute Quartet. The score is in 3/4 time, key of D major (two sharps), and consists of 16 measures. It features four staves: two for the flute (treble clef) and two for the string quartet (bass clef). The first staff (flute 1) begins with a forte (f) dynamic. The second staff (flute 2) begins with a forte (f) dynamic. The third staff (string 1) begins with a forte (f) dynamic. The fourth staff (string 2) begins with a forte (f) dynamic. The music is characterized by rapid sixteenth-note passages in the flute parts and a steady eighth-note accompaniment in the strings.

**Trio.** period

Musical score for the Trio section of K. 298, Flute Quartet. The score is in 3/4 time, key of D major (two sharps), and consists of 10 measures. It features four staves: two for the flute (treble clef) and two for the string quartet (bass clef). The first staff (flute 1) begins with a dolce marking. The second staff (flute 2) begins with a piano (p) dynamic. The third staff (string 1) begins with a piano (p) dynamic. The fourth staff (string 2) begins with a piano (p) dynamic. The music is characterized by a slower tempo and a more lyrical melody in the flute parts, with a steady eighth-note accompaniment in the strings.

Continuation of the Trio section of K. 298, Flute Quartet. The score is in 3/4 time, key of D major (two sharps), and consists of 6 measures. It features four staves: two for the flute (treble clef) and two for the string quartet (bass clef). The first staff (flute 1) begins with a piano (p) dynamic. The second staff (flute 2) begins with a piano (p) dynamic. The third staff (string 1) begins with a piano (p) dynamic. The fourth staff (string 2) begins with a piano (p) dynamic. The music is characterized by a slower tempo and a more lyrical melody in the flute parts, with a steady eighth-note accompaniment in the strings.

K. 303/293c, Violin Sonata in C (1778)

Tempo di Menuetto. 12-bar sentence, as 4 + 4 + 5\*

The musical score is presented in three systems, each with a violin part (top staff) and a piano accompaniment (bottom staff). The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:** The first system contains the first 8 bars of the 12-bar sentence. The violin part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of eighth notes in the right hand and a bass line in the left hand. The first four bars are labeled "presentation phrase 1". The next four bars are labeled "presentation phrase 2" and begin with a forte (*f*) dynamic.

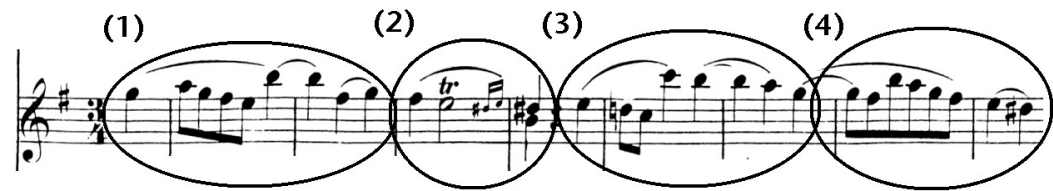
**System 2:** The second system contains bars 9 through 12. The violin part continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with a series of eighth notes. The last four bars are labeled "continuation".

**System 3:** The third system contains the final four bars of the 12-bar sentence. The violin part begins with a whole rest, followed by a half note F#5, a quarter note G5, and a half note A5. The piano accompaniment continues with a series of eighth notes. The last four bars are labeled "[-expansion- ]". The system concludes with a piano (*p*) dynamic.

## K. 304/300c, Violin Sonata in E minor (1778)

A remarkably simple 16-bar period, though that's often the case for themes that are meant as the basis of more developed movements, especially rondos, as here.

The galant theme is one of those with a contrasting phrase such that all four ideas in the eight bars are different. Some very determined motive-hunting will come up with connections between 1 & 3, and 2 & 4, but clearly the expressive effect here is of maximum contrast, not a Romantic (or even formalist) play on hidden connections.

**Tempo di Menuetto.**

16-bar period, with galant theme as 8-bar antecedent

The image shows two systems of musical notation for a Minuet in 3/4 time, key of E minor. The first system is labeled 'Tempo di Menuetto.' and '16-bar period, with galant theme as 8-bar antecedent'. It consists of a treble staff and a bass staff. The treble staff begins with the galant theme (the four phrases from the previous image) and continues with a 16-bar period. The bass staff is marked 'sotto voce' and provides harmonic support. The second system continues the 16-bar period, showing the final four bars of the antecedent and the beginning of the consequent.

K. 331/300i, Kybd. Sonata nII in A (1783)

**MENUETTO.** 18-bar theme, as 10 + 8

The musical score is written for piano and consists of 18 bars. It is in 3/4 time and A major. The notation includes treble and bass staves. Dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are indicated. The piece is marked as a Minuet (Menuetto).

16-bar theme, as galant theme expanded

**Trio.**

L. H.

*p*

*f*

*p*

*f*

K.  
377/374e,  
Violin  
Sonata in  
F (1781)

**Tempo di Menuetto, un poco Allegretto.**

period with transposed b.i. in the consequent

(dolce)

*(dolce)*



K. 387, String 4t n14 in G (1782)

40-bar two-section form

MINUETTO.

10-bar galant theme

(expansion?)

11-bar galant theme

(expansion)

cresc:

sentence 1

(cadential)

sentence 2

cres

extension/codetta



Despite the number of bars, I hear this as an expanded compound (16-bar) theme, not as a form section. First of all, we hear the entire antecedent phrase (1-4) over again (9-12) and the effect of developmental expansion from that point to the PAC in Bb at bar 21 is compelling. The “base” form of the 16-bar period would have been 1-8; 9-12, 18-21.

**TRIO** .25-bar period as 8 + 13 + 4<sub>tr</sub>

consequent = expanded sentence

10 14 18

(expansion) cresc.

19 21

cadential extension/codetta

The musical score is for a Trio section, 25 bars long. It is written in 3/4 time with a key signature of one flat (Bb). The score is divided into three systems. The first system (bars 1-18) contains the antecedent phrase (1-4), a consequent phrase (9-12), and an expanded sentence (18-21). The second system (bars 10-18) shows the expansion of the consequent phrase. The third system (bars 19-21) shows the cadential extension/codetta. The score includes various musical notations such as trills (tr), dynamics (f, p), and articulation (cresc.).

K. 406/516b, String 5t n2 in C minor  
(1787-88?)

Still another example of a 16-bar theme where the second half contrasts sharply with the first. Only the overlapping scale figure in the bass (due to the canon) creates an overlap that reasonably holds these two galant themes together.

**16-bar theme**    **1-8: galant theme**

**MINUETTO**  
in canone.

**9-16: galant theme**

**14-bar sentence as 8 + 6**

**TRIO.** al Rovescio:

K. 421/417b, String 4t n15 in D minor (1783)

Most of the scores from this point on are piano reductions by Paul Wagner published in Paris by Schonenberger around the mid-nineteenth century. These are neither especially elegant editions nor were the scans of very high quality. I have done what I can to make them as readable as possible. Here the menuet theme is expanded by two bars through a sequence in the continuation phrase. This is also an example of a favorite Mozart trick: overlapping the two phrases by building a sequence off the contrasting idea: the sequence thus runs from *bar 3* (not bar 5) through the first beat of bar 8.

**MINUETTO.** *Allegretto.* 10-bar galant theme

The consistent use of the 16th/dotted 8th rhythm undermines contrast somewhat, but bars 3-4 are still clearly set against the basic idea, as well as the new motive that opens the continuation (and that continues in sequence).

galant theme

**TRIO.** *Sempre p*

K. 428/421b, String 4t n16 in Eb (1783)

A curious piece altogether. I have called it a two-section form, but it is laid out as theme + (lengthy) coda rather than as two themes.

I might have marked bars 1-16 as a 16-bar galant theme, but I hesitated because the effect is rather that of an expanded antecedent phrase (4 bars --> 6) followed by an even more expanded consequent (4 bars --> 10!). I suppose that "warped period" is not a technical term, but given the current fashion for expressions like "deformation" ....

The coda is 10 bars with two equal elements, both closed by PACs.

**MINUETTO.** Allegretto 26-bar two section form

antecedent at 6

consequent/transition

cadenential

coda

(codetta)

(one more time?)

The trio to K. 428 is another oddity with its non-tonic opening. C minor is the key, for sure, until suddenly it's not with the cadential gesture in bars 7-8, which is then repeated with a firm PAC in 9-10.

14-bar galant theme as  $10 + 4$ , where  $10 = 8 + 2$

**TRIO**

galant theme

extension/coda

expansion/ cadential

The design of the basic 8-bar galant theme, however, is clear enough—see below. In that form, one can see that it holds yet another of the possible ways to combine two-bar ideas. Ideas (1) & (2) are unproblematic, but (3) is close enough to (2)—also see the harmony in the score above—that it's easily heard as a variant. Mozart writes ABBC and even ABBA forms; perhaps this is one of those? Instead, bar 6 is nearly identical with bar 4, and so although the function of the end is cadential, it sounds like a variant of (3), which is a variant of (2). Overall, then, the design is ABB'B''.

(1) (2) (3)—or (2) varied? cadential; (3) varied—or maybe (2)?

K. 458, String 4t nr7 in Bb (1784)

The menuet is very similar to its counterpart in K. 421, where the final motive of the antecedent phrase starts the sequence for the continuation phrase, thus (slightly) obscuring the overlap between the phrases.

**MINUETTO.** *Moderato.* *tr* galant theme



10-bar galant theme as 4 + 6



K. 464, String 4t nr8 in A  
(1785)

Despite the length (28 bars), this is a “theme” (however expanded) rather than “form section.” The basis is a 16-bar period whose phases are expanded sentences -- see (1) & (2). Because of the contrapuntal workings to follow, there are two presentation phrases in phase 1, and the two ideas are immediately combined to make up the continuation phrase.

The consequent phase 2 of the compound period gives us the two presentation phrases packed with imitation, presentation 2 (bars 5-8) being greatly expanded (bars 17 ff). In addition, the “proper” 12 bars of this consequent phase are foiled by a deceptive cadence (see five bars from the end).

28-bar period  
as 12 + 12 + 4

**MINUETTO.**

(1) presentation 1

presentation 2

(2)

continuation

cadential — expanded

**TRIO .** period

**K. 465, String Quartet No. 19 in C (1785)**

Here is a galant theme nested inside a galant theme. The overall design is a compound galant theme whose antecedent phase is bars 1-8 and continuation phase is 9-16. A codetta closes the section.

Bars 1-8 are also a galant theme, with a contrasting rather than developing continuation. Once again Mozart has obscured the ending somewhat with imitation: the right hand of bar 8 is worked in sequence in the following bars. (The counterpoint of bars 8 and 9 btw is invertible counterpoint at the octave.)

**MINUETTO.** Allegretto, antecedent phase (8 bars) 20-bar galant theme as 16 + 4

antecedent

continuation

continuation phase (8 bars)

continuation/cadential

extension/codetta



**16-bar section as 8 + 8**

**TRIO.** period

16-bar section as 8 + 8

**TRIO.** period

*p* *f* *p* ("mirror" consequent)

sentence

*p* *f* (contrasting phrase)

The musical score is for a piano piece in B-flat major, 3/4 time. It consists of two systems of music. The first system is labeled '16-bar section as 8 + 8' and 'TRIO. period'. It features a treble and bass staff. The first 8 bars are marked with a piano (*p*) dynamic, and the next 8 bars are marked with a forte (*f*) dynamic. The section is divided into two 8-bar phrases, with the second phrase labeled '("mirror" consequent)'. The second system is labeled 'sentence'. It also features a treble and bass staff. The first 4 bars are marked with a piano (*p*) dynamic, and the next 4 bars are marked with a forte (*f*) dynamic. The section is divided into two 4-bar phrases, with the second phrase labeled '(contrasting phrase)'. The score includes various musical notations such as notes, rests, and dynamic markings.

### K. 498, Trio in Eb (1786)

**MENUETTO. 12-bar** period as 4 + 4 + 4

**MENUETTO. 12-bar period as 4 + 4 + 4**

The image shows a musical score for a Minuet in B-flat major, Op. 10, No. 3 by Franz Schubert. The title at the top is "MENUETTO. 12-bar period as 4 + 4 + 4". The score is written for piano and consists of 12 measures. The first two phrases, each 4 measures long, are in the treble clef. The third phrase, also 4 measures long, is in the bass clef and marked with a piano (p) dynamic. The notation includes various musical symbols such as clefs, time signature (3/4), key signature (two flats), dynamics (f, p), and articulation marks (accents, slurs, and a triplet in the final measure of the third phrase). The piece ends with a double bar line and repeat dots.

Trio. 21-bar theme

The musical score is written for a Trio, 21-bar theme, in 3/4 time, B-flat major. The score is written for three systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The first system shows the beginning of the theme with a repeat sign. The second system continues the theme with trills and triplets. The third system concludes the theme with a repeat sign.

K. 499, String 4t n20 in D (1786)

Differing sharply from others in its chronological cohort, K. 499 has a menuet-trio pair both of whose first strains are elegantly simple: two themes, galant in the first, a period in the other. The melody in the two phrases of the trio differs only “at the last second,” in the moment of the cadence: HC in the antecedent, PAC in the consequent.

The melody of the menuet itself is another of those “extreme-case” galant themes where every idea is different: see the example at the bottom of this page.

**MINUETTO.** galant theme



**TRIO.** period



K. 515, String 5t n3 in **MINUETTO.**  
C (1787) *Allegretto.* **period**



**24-bar section 1-8: sentence**



**9-16: sentence**



**17-24: galant theme?**



K. 516, String 5t n4 in G minor (1787)

**MINUETTO** 13-bar galant theme as 4 + 9

**TRIO** 20-bar theme

*p* period (8 bars)

continuation at 6/7

extension/coda-theme

expansion

K. 575, String 4t n21 in D (1789)

30-bar section as  
16 + 14

16-bar period

MINUETTO

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The first system is labeled "MINUETTO" and contains the first 16 bars of the 30-bar section. It is divided into a "galant theme as antecedent" (bars 1-8) and a "consequent" (bars 9-16). The dynamics are *p* (piano) for the first 8 bars and *fp* (fortissimo piano) for the last 8 bars. The second system contains bars 17-26, which are part of the 14-bar continuation. It features a "continuation expanded to 10 bars" (bars 17-26) with dynamics *p* (piano) for the first 10 bars and *f* (forte) for the last 6 bars. The third system contains bars 27-30, which are part of the 14-bar continuation. It features a "p extension/codetta" (bars 27-30) with a dynamic of *p* (piano). The score is written for a string quartet, with the first violin part in the treble clef and the other three parts in the bass clef.

galant theme as antecedent *fp* *fp*

consequent *fp*

continuation expanded to 10 bars *p* *p* *f* *f*

*p* extension/codetta

12-bar period as 6 + 6

**TRIO.**

*p*

K. 581,  
Clarinet  
Quintet

**MINUETTO. galant theme**  
Allegretto.

*f* *p* *f*



TRIO.  
N<sup>o</sup> 1 16-bar sentence as 10 + 6

Musical score for Trio No. 1, 16-bar sentence as 10 + 6. The score is written for piano (p) and forte piano (fp) dynamics. It consists of two systems of music, each with a treble and bass staff. The first system contains 10 bars, and the second system contains 6 bars. The key signature is one sharp (F#), and the time signature is 3/4. The piece ends with a double bar line.

TRIO.  
N<sup>o</sup> 2. 12-bar period, as 4 + 8

Musical score for Trio No. 2, 12-bar period, as 4 + 8. The score is written for piano (p) and forte piano (fp) dynamics. It consists of two systems of music, each with a treble and bass staff. The first system contains 4 bars, and the second system contains 8 bars. The key signature is one sharp (F#), and the time signature is 3/4. The piece ends with a double bar line. The first system is labeled "antecedent" and the second system is labeled "consequent". The word "expansion" is written below the first system.



K. 589, String 4t n22 in Bb (1790)

The menuet-trio pair in this quartet upends the usual characterization of a larger-smaller relation between menuet and trio. A better generalization might be that the trio is a site for multiple options, the Ländler-like trios of Haydn and Mozart (the source of “smaller”—see the second trio in K. 581, just above, for an example) not being the only possibility. For another, there is the “Turkish”-minore, the first trio in K. 581 above. And if “larger-smaller” means “longer-shorter,” there are plenty of counter-examples: see K. 174, 498, & 515, as well as the present piece. (A noticeably longer, often dramatic “trio” or “altro” is common in the menuet movements of the Stamitzes, Johann and sons Carl and Anton.)

**MINUETTO.** period

Moderato.

As in the menuet of K. 464, I hear the trio as a compound theme, not a two-part form section. Here the decision is easier, though, as the additional length is generated by “extra” elements—a one-bar vamp at the beginning and a four-bar codetta at the end.

**TRIO.** 22-bar compound sentence as (1) + 8 + 9 + 4

sentence as presentation

The first system of musical notation is for a minuet in 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and the same key signature. The music is written in 2/4 time, indicated by the time signature at the beginning of the treble staff. The first measure of the treble staff contains a whole note chord. The subsequent measures show a series of eighth-note chords in the treble and eighth-note chords in the bass, creating a steady harmonic rhythm.

The second system of musical notation is labeled "continuation". It consists of two staves. The treble staff continues the harmonic pattern from the first system, with eighth-note chords. The bass staff features a more active line with eighth-note chords and some single notes. The system concludes with a double bar line and repeat dots, indicating the end of a formal unit.

The third system of musical notation is labeled "extension/codetta" and "D (expansion)". It consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and the same key signature. The music is written in 2/4 time. The system includes a dynamic marking "D" (expansion) in the bass staff. The treble staff features a series of eighth-note chords, while the bass staff has a more active line with eighth-note chords and some single notes. The system concludes with a double bar line and repeat dots, indicating the end of a formal unit.

K. 590, String 4t n23 in F (1790)

**MINUETTO** 14-bar period as 7 + 7

basic idea contrasting idea

basic idea contrasting idea cadential

10-bar period

**TRIO.**

p

p

K. 593, String 5t n5 in D (1790)

MINUETTO.  
Allegretto. **galant theme**

The musical score for the Minuet, K. 593, is written for a single string instrument in D major, 3/4 time. The tempo is marked 'Allegretto'. The score consists of 14 measures. The first measure is marked 'p' (piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The dynamics alternate between 'p' and 'f' (forte) throughout the piece. The piece ends with a double bar line.

**14-bar galant**  
TRIO.

The Trio section of the Minuet, K. 593, is written for a single string instrument in D major, 3/4 time. It consists of 14 measures. The first measure is marked 'p' (piano). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The dynamics alternate between 'p' and 'f' (forte) throughout the piece. The piece ends with a double bar line.

**antecedent**

**antecedent repeated**

**continuation at 6**

K. 614, String 5t n6 in Eb (1791)

**Allegretto. 12-bar period**

**MINUETTO.** *f*

**expansion** ———

**TRIO. galant theme — or sentence?** *p* *tr*

The image displays a musical score for a string instrument, specifically a 5th string in the 6th position in E-flat major. The score is divided into three distinct sections. The first section, labeled 'MINUETTO.', is marked 'Allegretto.' and '12-bar period'. It begins with a forte (f) dynamic. The second section, labeled 'expansion', is indicated by a dashed line. The third section, labeled 'TRIO. galant theme — or sentence?', is marked 'p' (piano) and features a trill (tr) in the first measure. The score is written for a single string instrument in E-flat major, 3/4 time, and is labeled 'MINUETTO.' and 'K. 614, String 5t n6 in Eb (1791)'.